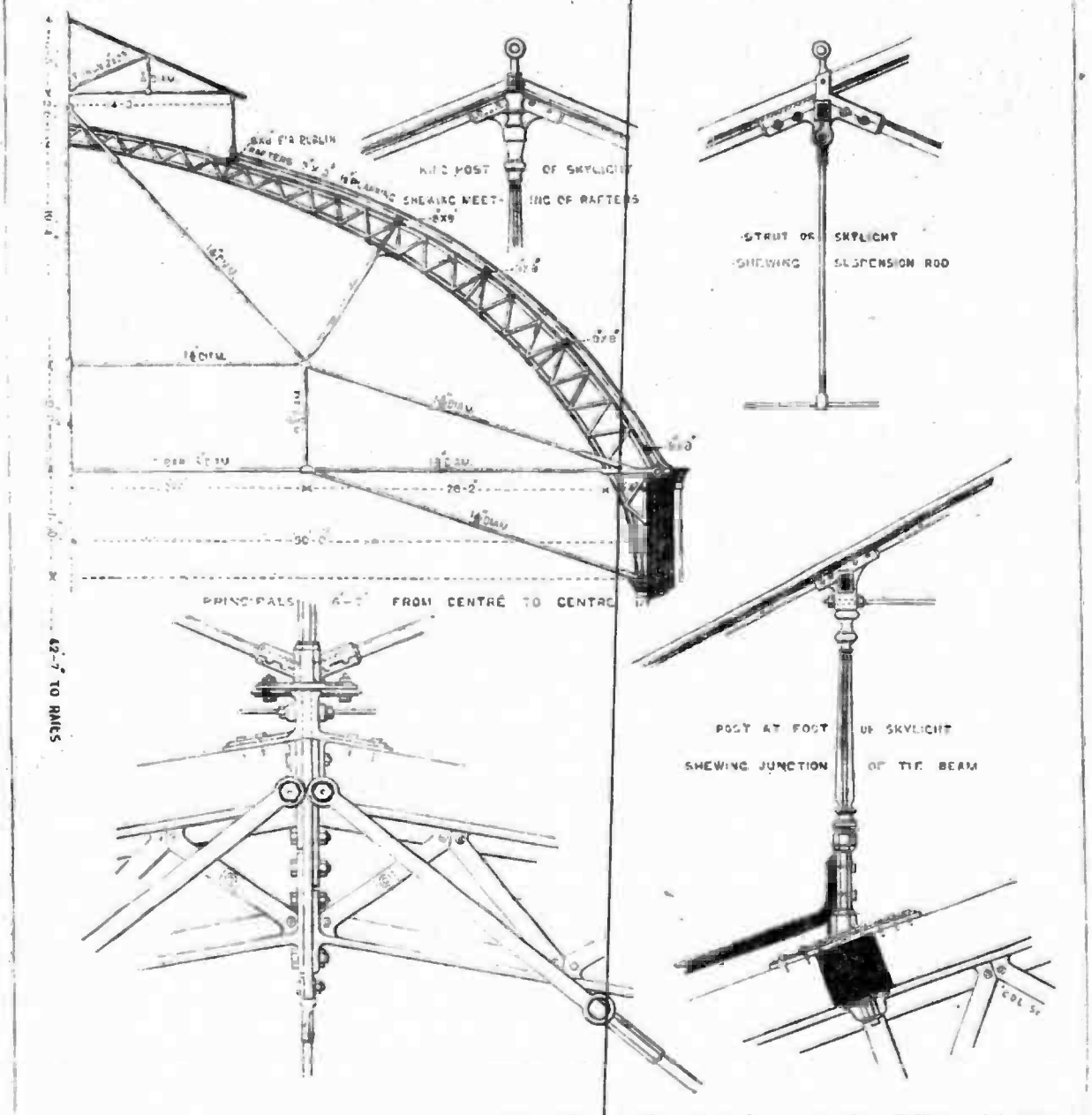
ROOF OVER GREAT SHED, STRASBOURG RAILWAY STATION, PARIS.


KING POST OF SKYLIGHT
SHEWING MEETING OF RAFTERS
STRUT OF SKYLIGHT
SHEWING SUSPENSION ROD
PRINCIPALS 6-7 FROM CENTRE TO CENTRE
42-7 TO RAILS
POST AT FOOT OF SKYLIGHT
SHEWING JUNCTION OF TIE BEAM

ROOF OVER GREAT SHED, STRASBOURG RAILWAY STATION, PARIS.

We are enabled by Mr. Burnell to comply with the request of several of our readers, and give the details of the wrought-iron roof over the Strasbourg Railway Station, in the Rue Neuve Chabrol, Paris. The span is 100 feet; the rise of the roof, 30 fees; the principals, 6 feet 7 inches apart from centre to centre. The scale of the enlarged details is 1 to 20.

In vol. vii. of our journal, p. 523, will be found illustrations and a description of this station. The roof is covered with zinc.

A NEW HEARSE.—Mr. Shillibeer has launched a new hearse, with the novelty of a decoration upon it, and an ingenious arrangement of the upper part, by means of which a ledge for the feet of attendants sitting upon it when returning is provided. It is to be wished, that men of spirit and enterprise, when contemplating improvements, would take artistic advice. If Mr. Shillibeer, who is certainly of that class, and to whom the public are already indebted, had done so he would have avoided the mixture of styles apparent in his ornamentation.

PROFESSOR COCKERELL'S CLOSING LECTURE ON ARCHITECTURE, AT THE ROYAL ACADEMY.

At the sixth lecture, on February 7th, the professor lamented (warmed by the multifarious interests which this venerable and magnificent art presented to the imagination) that the demise of this course had arrived. A didactic course on the beautiful of the art alone would require at least three times the number of lectures, if the means of the Royal Academy permitted. Under these obstructions, all we could do was to uphold and illustrate the great principles and chief authorities, against the caprices of ever fluctuating fashion, through good and evil report. Thus such lectures are rather the keys to knowledge than its possession and development. He considered the pupil should be familiar with the diagrams he had offered to them, and should be perfectly conversant with the great authors on our art,—our patriarch Vitruvius, the splendid and accomplished Alberti, the elegant Palladio, Vignola, Serlio, and the masters of the revival; Philibert de l'Orme and the elaborate Blondel, of the French; and Aldrich, Chambers, and others, amongst ourselves. Translations were easily obtained where the originals could not be read.

The mind of the student, furnished and established in these, might proceed to exercise his æsthetical and critical faculties; he might fill the large lacunæ which such lectures as these might leave. His travels in this great metropolis and in England would improve him, before he indulged the flattering prospects of foreign travel.

Having traced the elements of orthographical beauty, proportion, and composition, aided by nature's examples, we now arrived at proportions of areas, of which she had given us no prototype. This was left to man's invention and sense of perspective.

Vitruvius thus treated this subject in his fifth book: it was remarkable, that much as he had descanted upon the exterior of the temple, not a word was said of the interior; showing, that regarded as the ædicula, the cella, the house of God, or rather of his colossal idol, and visited only under religious and oracular impressions, and viewed perhaps chiefly from the doors, it was not a subject of popular study and rule. Not so with the basilica, the curia, forum, and gymnasium, the house and its apartments, which he treated largely. In this very interesting matter, we should refer to Alberti, b. 9, c. vi.; Palladio, b. 1, c. xxi. and b. 3., c. xvii.; Blondel, b. 3, c. xiv., for the

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